MARIE JANSEN OPENS THE WEEK WITH TWO BRIGHT COMEDIES.

"The Witch of Endor" Will Be Given on an Elaborate Scale at English's-Felix Morris.

Marie Jansen is one of the metropolitan favorites who has not been seen in this city for several years. Since the days of Mc-Caul's Opera Company, when she was piling up fame for herself with her ever-tobe-remembered "Ohe Mama." Marie Jansen has continued to queen it as a particularly charming, original and musical sou-

First with DeWolf Hopper, and then with Francis Wilson and Pauline Hall in "Erminie," she became one of the reigning favorites. Francis Wilson considered her presence in the "Oulah" equally necessary with his own, and when the Casino Operatic Company went up and Wilson began his starring career Jansen shared the honors with the extravagant little comedian until she branched out for herself last season. It is unfortunate that for a number of seasons this bright woman was playing with companies that did not come to Indianapolis, and hence is not as well known here as many of less worth. Still, those who have kept informed on dramatic events know of her career, and it will be a pleasure to see her this week in her two musical comedies, "Delmonico's at 6" and "Miss Dynamite." Her engagement begins et the Grand to-morrow night for three days, including two matinees, one on New Year's day and another on Wednesday. Miss Jensen is young, comely and magnetic. There is a dash and sparkle about her acting peculiarly her own, and her personality is captivating and irresistible. The great Coquelin, her warm admirer, has pronounced her the best of American soubrettes, and the enthusiastic following she has wherever she is known seems to justify this high praise.

The play "Delmonico's at 6" is a bright, clean comedy. It is rapid and uninterrupted in action, the situations are novel and ludicrous, and the fun is continuous. Miss Jansen's role is that of a vaudeville queen, gles a married man in her charms and then punishes him for his presumption. It gives her a fine opportunity to display her vi-vacity, her good humor and her chic. Miss Jansen is supported by a first-class company of farceurs, and the piece is richly and tastefully stage. One of the acts takes place in a private dining room of the famous Delmonico cafe, in New York city, and is noted for its uproarious fun. On Wednesday matinee and night Miss Jansen will change the bill to "Miss Dynamite," her latest comedy success, these being the concluding performances. Farce, in its true and legitimate meaning, is one of the most pleasing forms of stage amusement, and has always required for its proper presentation actors of the best grade. Marie Jansen's new play, "Miss Dy-namite," is a farce of the higher type, and in many respects it is claimed to be one of the few most meritorious works of that nature yet written by an American. The author, Glen McDonough, has taken a topic which is exciting wide attention and interest—the subject of Anarchists and their use of dynamite. The characters in the piece are Americans living in Paris, who became victims of a dynamite scare. The role por-trayed by Miss Jansen is that of an independent, high-spirited, frolicsome American girl, who impersonates a concert hall favorite. Miss Dynamite, the latter character not being included in the cast at all, her name only being used to bring about humorous complications.

The Felix Morris Engagement. The celebrated actor, Felix Morris, who

has given so many illustrations of his genius and versatility, is too well known to the patrons of the theater to require introduction. Mr. Morris, now in his second annual four as a star, will begin his regular engagement at the Grand Thursday night, and the offering is of rare brilliancy-being a double bill at each performance, giving splendid opportunity not alone to Mr. Morris for the display of his scholarly interpretations, but to the entire company, which has been highly commended elsewhere for its uniform excellent work. The performance for Thursday and Saturday night includes Mr. Morris's own adaptation and arrangement from the French of "La Debutante," and called "Behind the Scenes." Though farcical in character, the work is far above the general acceptance of the term. Achille Talma Duford, a retired actor, whose ambition in life is in his only daughter, Rose, makes many fruitless attempts to secure her an engagement at one of the London theaters. By accident he hears that the leading lady, Miss Beresford, of the Theater Royal, has refused to go on in her part. Duford, accompanied by his daughter, rushes to the theater to offer her as a subrushes to the theater to offer her as a substitute. In sheer desperation the manager finally consents for Rose to try. Though not altogether satisfactory, it is understood that the young debutante shall undertake the role that evening. The time arrives, and as Bose is ready for the entrance the leading lady appears, having realized her mistake. Duford, in the excitement of the moment, rings up the curtain and pushes his daughter out before the audience. The young girl is received with much favor, and before the close of the play she has won her success as the dramatic rival of the capricious actress, who, in a fit of the capricious actress, who, in a fit of pique, resigns her position, to which Rose Duford is promoted. There are a number of other interesting incidents and a host of clever characters are introduced. The first scene is the humble apartments of the Duford home, while the second is the rehearsal on the stage of the theater, and the third is the evening's performance. The stage setting is novel, and introduces to the auditor a behind-the-scene view. As a befitting contrast to the comedy of the evening Mr. Morris will be seen in his delightful creation, that of the Chevaller de Rocheferrier, in "A Game of Cards," one of his earliest triumphs. The play is pathetic, and in one act. Friday night will witness another entire change of bill. "The Old Musician," that poetic gem of literature in one act, which has been seen here before, with Mr. Morris as Monsieur Jacques, is to be followed with Mr. Ralph R. Lumley's bright English farce in three acts and en-titled "The Best Man.". The play had a long run in London, and is one of the few successes of the present season. "The Best Man" is full of action, bright lines and hu-"The Best morous situations. The scenes disclose many rich interiors, and beautiful toilets are worn by the ladies. As Price Puttlow Mr. Morris will be seen in a light comedy role, unlike, perhaps, anything he has been seen in before. "The Best Man" is to be repeated at the Saturday matinee, and as a curtain raiser another of those charming one-act character studies of Mr. Morris's is to be found in "The Rose," Minnie Maddern Fiske's best play. Mr. Morris is here seen in his wonderful creation of the Count De Rohan. As will be seen by the

W. Bowen and others. "The Witch of Endor."

plays to be given, the occasion is one of

importance not alone to the regular theater goer, but to the most critical taste.

The company in support will include Mrs. Harriet Otis Dellenbaugh, Miss Gertrude Rivers, Miss Florence Wood, Miss Fanchon

Campbell, Miss Agnes Paxton, W. J. Con-

stantine, Herbert A. Carr, Charles Chartern, Frederick Thomson, Alfred Beeks, J.

English's Opera House will be the scene again this week of another big production, "The Witch of Endor," which enlists the services of 250 people and is largely a home cast. The performances, which continue all week, with matinees Tuesday (New Year's) and Saturday, are under the auspices of the German Ladies' Aid Society, and for its benefit. In a scenic and musical way the piece is very elaborate and the marches, dances and tableaux are said to be beautiful, while the action dramatically is spirited. The scenery begins with the creation of the world, showing the globe floating in space and all the principal-events up to the ascension of Christ. In it are 20,000 yards of screen shifting scenery, 2,000,000 feet of batting, 200 gross of screws, 500 pounds of glue, ten barrels of whiting, one ton of paint, 200,000 feet of rope stretched to hang this with, in all 152 pieces of scenery, ranging in size from 18x24 feet to 44x58 feet. Seven men worked three months at painting and mounting the scenery, and it requires two 53-foot cars to transport this. It takes thirty men to handle the scenery and their hard work is shown by the rapidity with which the changes are made. The scenes are beautiful and correct, and illustrate to good advantage a great many passages in the biblical history whose description is

rather complicated. All of the music for this great musical

or four weeks. One hundred and fifty la-dies and children take part in the minuet dies and children take part in the minuet marches and drills, twenty-four men in one drill and fifty persons in the chorus.

The scenery used consists of sixteen complete settings of fifty-eight pieces, representing "The Creation of the World," "The Expulsion from Eden," "The Deluge," "Disembarkment from the Ark," "The Discovery of Moses," "The Contest between David and Goliath," "Solomon's Palace," "The Star of Bethlehem," "The Nativity," "The Flight into Egypt," "The Triumphal

"The Flight into Egypt," "The Triumphal Entry into Jerusalem," "The Betrayal of Judas," "Christ Before Pilate," "The Crucifixion," "The Earthquake," "Mary at the Tomb" and "The Ascension."
The first performance will be to-more w evening, and popular prices will rule all week-25 50 and 75 cents at night and 25 and 50 cents at both matinees. The New Year's matinee will begin at 2:30 o'clock, a half hour later than usual, so that everybody can get to the theater in time.

The Byrons at the Park. The Park inaugurates a week of popular entertainment to-morrow afternoon, when Mr and Mrs. Oliver Byron open in their new play, "The Ups and Downs of Life." This drama is a great success both in this country and England. The author has written a play in which there is no murder. There is villainy, but it is unrelieved by a drop of gore Mr. Byron has introduced into this comedy-drama a startling novelty. An enormous steam road-roller, apparently weighing forty tons, rumbles across the weighing forty tons, rumbles across the stage close to the hero's body and driven by the villain. Not content with the effect this has on the spectators, Mr. Byron has invented a marvelous piece of machinery by which the boiler explodes and hurls the would-be murderer amid tongues of flame and volumes of steam and smoke into space, in full sight of the audience. In their old plays, "Across the Continent" and "The Plunger," the Byrons have always crowded the Park, and their new piece is said to be better than the former successes. They remain all week, with the usual daily matinees. The New Year's matinee will begin at 2:30 instead of 2 o'clock.

Empire Theater.

"The Galley Slave," from the pen of the favorite dramatic author, the late Bartley Campbell, comes to the Empire Theater New Year's week, commencing Monday matinee. This play has always been a favorite with local theater goers. The story is one of great interest, dealing with the emotions and passions of the human race, throughout five acts, which are replete with powerful scenes and thrilling situations. A vein of delicious humor enlivens the action and causes much hearty laughter. In every sense of the word, "The Galley Slave" is a great play. Its production at the Empire will be a departure from the usual run of entertainments at that playhouse.

Notes of the Stage. Beerbohm Tree, the English star, will sail for America on Jan. 3. "Shore Acres" is one of the greatest of recent dramatic successes.

Fanny Davenport's production of Sardou's "Gismonda" is the most expensive ever

Frohman's production on the road of "Charley's Aunt" is leaving a wake of 'split sides" from laughter. "Aladdin, Jr," by the American-Extravaganza Company, will soon reveal its splenfors to the Indianapolis public.

Hopkins's Transoceanics, one of the best vaudeville combinations on the road, is coming to the Park next week. The widow of Charles Albert Fechter, the celebrated French actor, is dead. Fechter died in New York Aug. 5, 1879.

Della Fox, in her first starring venture, "The Little Trooper," is playing to immense business ever since she bag" the

Jessie Bartlett Davis appears as "Prince Ananias," now that the P have provided that opera with

Otis Skinner has a great deal to be chankful for this Christmas. He started out this season as a new star in a new repertory and he has got money to buy Christmas

The Felix Morris engagement will be one of the artistic events of the season. The repertoire of this artist will attract all lovers of high-class comedy, blended with a little pathos.

The Book Syndicate Press will shortly publish an article on the subject of young actresses recently become prominent. Isa-bel Irving, Mary Hampton, Amy Busby, Grace Kimball and Katherine Grey will be

E Fougere, the Parisian eccentric singer, is now appearing at an "enormous salary" in the principal cities. Following the custom of other foreign performers, she has fallen in love with American dollars and says she will spend all her winters here.

Isabelle Coe holds an enviable position in the theatrical profession. Aside from being the leading woman of Hoyt's "A Milk White Flag" company, she is the wife of Frank McKee, the popular manager, and has probably as many friends in and out of the profession as any one else on the stage.

Loie Fuller will make a grand production of "Salome," a fantastic allegorical ballet by Armande Sylvester, the famous French author, on Feb. 1, at the Comedie Parisienne, in Paris. She is now touring from Cannes to Nice and Monte Carlo. After producing "Salome," "La Loie" will dance through Africa, Australia and India, coming to America for the season of 1895-96. Hagenbeck's wonderful animal show will be at English's all next week, with daily matinees after Monday. This is the only show of its kind ever brought to this country. A fifty-foot steel cage will occupy the entire stage to the back wall, and will extend over the musicians' space. The animal kindergarten, lions, tigers, leopards, bears, elephants, horses, ponies, monkeys, dogs, seals and birds, all trained and performing with almost human intelligence, will in-

FAMOUS ROGUE ELEPHANTS. One of Them Was Killed from a Cag Built on a Wagon.

terest old as well as young.

C. F. Holder, in St. Nicholas. The complete history of rogue elephants would make an interesting chapter. They seem to have decided to avenge man's wrongs against their kind. Some years ago

one rogue actually took possession of a stretch of country in India forty miles wide by one hundred long, and in a business-like way proceeded to demolish everything in or about it. The animal rushed into villages, took huts upon its tusks and tore them apart, or tossed them until they fell in splinters. It chased the people away, or killed them whenever it could, or, standing by the wrecked houses, it ate the grains This elephant seemed remarkably intelli-gent. It entertained, in particular, a grudge

against the watch towers or scaffolds. Whenever this rogue saw one he would creep slyly, spring at it, push it to the ground and kill its occupants. A famous rogue elephant named "Mandla" was owned by a rich man near Jubbelpore, in central India. Suddenly it began to develop the characteristics of a "rogue," and attacked human beings wherever seen. It killed them so cruelly that it became wide-ly known as "the man eater." He was nally destroyed by an organized effort of

aglish army officers.

Another famous rogue took possession of public road and attacked every passerby. Suddenly darting from the jungle, it would rush up to an ox-cart, seize the driver with its trunk and disappear. Repeated raids of this kind so terrified the people that a large tract of land was to all intents and purposes deserted; but finally an English hunter determined to rid the country of the rogue. By careful inquiry he found that the elephant always seized the driver and if there were two carts in company it chose the driver of the last. So he arranged two ox-carts, putting a dummy upon the second, while upon the first was a stout bamboo cage in which the hunter was to sit rifle in hand. When all was ready the two ox carts started one day, followed by the hopes and best wishes of the community. The fatal district was soon reached, and, about half down the road, there came a crashthe monstrous elephant, dark and ugly, dashed upon the party. Making directly for the last cart, with a vicious swing of its trunk, it seized on the dummy man and made off, receiving as it went a shot from the cage. But the oxen, alarmed by the uproar, ran away, leaving the road and taking to the open country. They tipped the cart over, nearly killing the caged driver and the English sportsman. What the elephant thought when it tore the dummy into shreds must be imagined. Some months later, however, this rogue was driven away and caught.

An Amended Spelling.

Albany Journal, "Look here; this isn't right," said a teacher in the high school the other day. "How do you suppose you have spelled in-Student-I don't know. Teacher-I-n-c-u-m.

Student-That's funny; don't see how I left off that "b." A Slander Refuted.

Chicago Dispatch. James, Whitcomb Riley has been honored by a brand of cigars named for him. And and scenic production was specially written, and is very pretty. About 250 persons take country does not appreciate genius or part, who have been rehearsing for three fittingly reward literary lights.

SIR ARTHUR'S LATEST

NOTABLE OPERA IS "THE CHIEF-TAIN" RECENTLY PRODUCED.

Brilliant Book by Burnand, but Not Up to the Masterpieces Turned Out by Mr. Gilbert.

London Letter in Boston Herald. The first performance of a new opera by Sir Arthur Sullivan is always an event of importance in the London musical world, and for some weeks past amateurs and patrons of the lighter vein of opera have been looking forward to the first night of another Sullivan score, with the ring and fingle that long ago did so much to add to Sir Arthur's reputation in the peculiar line of melody he has made distinctly his own. Sir Arthur's latest contribution to the light opera stage, recently produced at the Savoy, is a worked-over production twentysix years old. It is that long since F. C. Burnard and Arthur Sullivan concocted a bright little comic opera in two acts, called "The Conrtabandista," which really furnishes the book and some of the music for the Savey's new opera, "The Chieftain." The original work was written, composed and produced in the limited space of sixteen days. The late Mr. T. German Reed opened St. George's Hall with the "Contrabandista" just twenty-seven years ago this

month, the actual date being Dec. 18, 1867. There are nearly a dozen additional characters in the new opera, while but five of the original musical numbers are retained. Practically, therefore, as Sir Arthur Sullivan says, the greater portion of the "Chieftain" must be looked upon as a new work.

Among the original numbers is a lovely Spanish dance in the first act, a delicious bit of melody, full of southern feeling and color, but in the new opera Sir Arthur has added a brilliant chorus and greatly fmproved the orchestration. There are many happy suggestions throughout all of the telling orchestration in "The Chieftain," though, that are very pleasantly reminiscent of some of Sir Arthur's earlier and most successful operas. In fact, it is Sir Arthur Sullivan at his best and brightest once more. The score is full of those little quips and quirks this ingenious composer made one familiar with nearly a score of years ago, and there is an abundance of melody in several of the songs and choruses, particularly, that are of the sort that sends people away from the theater humming the air running through them.

Thus much for the score. As for the story of "The Chieftain," Mr Burnand has managed to handle the plot in such a delightful manner that one's interest is kept alive until the final fall of the curtain. The lyrics, too, are quaint and witty, and, while not Gilbertian, are sufficiently droll to make the absence of Sir Arthur Sullivan's former collaborateur little felt—a state of things not to be met with in "His Excellency," where Mr. Osmond Carr's music by no means replaces the more gifted sic by no means replaces the more gifted and experienced Sir Arthur.

The story of "The Chieftain" is as amusing as it is reasonable. Briefly told, it runs as follows: Peter Adolphus Grigg, having concluded the business that brought him to Spain, goes, with his photographic apparatus, for a pleasure trip into the mountains in order to procure some picturesque views of sunny Spain to carry back to his wife and family. While thus engaged he loses his way and is eventually captured by a good-natured, if seemingly desperate, band of brigands, who are in the midst of mourning the prolonged absence of their chieftain, one

Ferdinand de Roxas. Now, the law of brigands (or ladrones) demands that, if the chieftain does not return to his band within a certain fixed period, any stranger who may arrive in their midst on a certain day shall be elected to fill the position of chieftain, while at the same time he is bound to become the affianced husband of their chief-tainess, Inez de Roxas. Should the stranger refuse these double honors fre will be shot by the brigands.

Naturally (for the sake of the story) it is Mr. Peter Adolphus Grigg who is the first stranger that comes among the brigands at this most inauspicious moment, and it is under the compulsory pressure of carbines, pistols and daggers that Mr. Grigg consents to accept his undesirable honors. He is at once enthroned as the affianced husband of Inez de Roxas, and is declared chieftain of the ladrones. In the meantime, Count Vasquez, a friend of Grigg, has come, disguised, in search of Rita, an English girl with Spanish ancestors, to whom he is betrothed. Rita has been taken prisoner merely for the ransom her release will bring, and her lover, ob-taining the ransom, he and Rita are re-leased, while the unlucky Grigg is left in the mountains as the prospective husband of the flery Inez. In the second act, Grigg has been released on parole, upon the payment of the hand-some sum Count Vasquez has sent by his secretary, but only on condition that he will return when summoned by the chief-

Afterward Inez and her leading lieutenants in the band of brigands disguise them-selves as a noble and a lady and the members of her suite, and start off for a last search for the missing chieftain, Ferdinand de Roxas, who, when he departed a year before for parts unknown carried with him all the spoils in the brigands' cash box. There are photographs everywhere and the police are on the lookout for the missing chieftain, so, in order to escape capture himself, Ferdinand assumes the disguise and profession of a courier, and in this capacity is engaged by the real English wife

of Grigg, who has arrived in Spain in search of her missing husband. It is at Compostello, where Mrs. Grigg and her courier and Mr. Grigg and the count's secretary all arrive on the same day, that Mr. and Mrs. Grigg again meet, Count Vasquez, who has married Rita since the events of the first act have taken place, also runs across Mr. Grigg at Compostello, while en route to his chateau in the lovely village of Dehesas, where he and Rita are to pass their honeymoon. As Mr. Grigg's luggage, and expenses as well, have been attended to by the count, and the former sent on to the chateau, Grigg is obliged to accompany the count to Dehasas in order to regain his luggage, and so, with the real Mrs. Grigg and her new courier, he arrives at the count's chateau to pay the newly-wedded couple a brief visit.

The courier hopes that, by remaining with his new employer, he may carry out his wish of going to England with the contents of the stolen cash box. But the unhappy Grigg, who is aware that he has in effect a Spanish wife, or, at

least, an affianced bride, in the person of Inez de Roxas, dares not confide the truth of his adventure in the mountains to his lawful English spouse, and eagerly looks forward to meeting the count and countess in order that they may concoct a story which will satisfy the curiosity of Mrs. Grigg, who wants to know what has kept her Peter so long away from her in Spain without his having written her a single The count and countess help him out of

the difficulty, and Mrs. Grigg is induced to believe that her husband is an unusually modest, self-effacing hero of romance. But suddenly Inez and the Ladrones, all in disguise, appear on the scene, prosecuting their search for their lost chief. Inez makes the acquaintance of Mrs. Grigg, passing herself off as the Duchess de Roxas, and as such Mrs. Grigg introduces the as, and as such Mrs. Grigg introduces the unlucky Grigg to her. Grigg would deny the story, but the witnesses are all present, and the damning evidence of a snapshot photograph, taken by the count, of Grigg and Inez in a decidedly compromising attitude, is produced. Grigg purchases the silence of the Ladrones and with it his own freedom for f100 down (advanced by the count), and Dolly (Mrs. Grigg) remains in blissful ignorance of his escapade in blissful ignorance of his escapade. The chieftain, Ferdinand, under the im pression, from the tale invented by the count, that the band of the Ladrones is count, that the band of the Ladrones is broken up, that they are all killed, and that he is free, recklessly turns up his sleeves (thereby showing his tattoo marks) to go gold finding, and gayly sings the one song by which the chieftain of the Ladrones is known to all his followers. They hear it; he is stripped of his disguise, his weapons are taken from him, he is embraced by his loving wife, and welcomed back to the band by his faithful.

sharing in the ransom, look forward to par-ticipating in the price of the photograph and to regaining the funds with which the chieftain has absconde Peter and Mrs. Grigg determine at once to return to their native land, where their small family is anxiously awaiting them, bidding good-by to all their Spanish friends, they depart.

And thus ends the story of Sir Arthur Sullivan's latest Savoy comic opera, "The In the hands of the admirable company Mr. D'Oyley Carte has selected to present

Mr. Burnand's book and Sir Arthur's music, there are several old London favorites and that always popular light opera prima don-na, Miss Florence St. John, who has lately enlisted under Mr. Carte's forces for a enlisted under Mr. Carte's forces for a period of three years. Theater-goers in London have not forgotten that Miss St. John was the original Olivette, and Bettina in "The Mascot," and Neil Gwynne and a dozen other characters in prominent English comic opera productions, and they welcomed her charming acting and singing in "The Chieftain" to-night with the most enthusiastic arder and applause.

Miss St. John has two or three especially lovely numbers, and two duets with Mr. Courtice Pounds-one, half in French, half in English, that gained several encores, being among the best things I have heard in many a day. The count and Rita, during their honeymoon, recall the time they first met in Paris, where Rita was at school, and as she was English and the count Spanish, they hit upon the happy idea of conversing in French, so that "none of the Parisians about them could understand what they were saying." Mr. Burnand reminds one in a footnote in the libretto that it must be borne in mind this French duet is sung by a girl whose French education was not completed, and a Spanish officer with an equally limited command of the French language. As Miss St. John is known to have an admirable command of the language in question, and to speak it fluently, her pronounced British accent was all the more laughable. As for the duet, here it is:

Rita- Ah, oul, j'etais, J'etaris une pensionnaire, Vasquez-Toujours si gale, Joyeuse et debonnaire! And yet-Rita-

Vasquez-And yet-When first we met
"Twas pas un mot,
C'etait au couvent "des oiseaux." Rita-Both- C'etait au couvent "des oiseaux" Vasquez-Et encore je t'entends

a la messe Avec ta douce voix enchanteresse. Et j'al dit "Pour moi,"
Ah! il n'y a que toi!
Par toi mon coeur est pris! Vasquez-I Came with some friends To your school for a fete

And I was a girl But si gauche et si bete! Vasquez-I stammered: "How d'ye do?" "Comment vous portez-vous?" I was so shy, I could barely reply: "Merci! tresbien, mossoo!"

Both-I was You were, etc. You gave me a sweet little lollipop, You won my young heart with a chocolate drop.
For convent girls 'tis the best of

To give them a beautiful box of Vasquez-Et quand j'ai dit "Je t'aime!" Rita- Then I did much the same-e! Vasquez-Et parlant a mon aise-La langue quite francaise J'ai dit,

"Que veux-tu, O ma chere." Tu peux prier ta mere, Tu peux prier ton pere, Et nous nous marierons!" Et je t'ai dit, "Que faire?" Mais sans prier ma mere, Et sans prier mon pere, Oui! nous nous marierons!

Et tu m'as dit, "Que faire?"
Et je t'ai dit, "Que faire?"
Mais sans prier ta (ma) mere,
Et sans prier ton (mon) pere,
Ah! nous nous marierons! It is impossible to give you any idea of the droll manner in which two such good French scholars as Miss St. John and Cor-

tice Pounds delivered the above lines. Lit-tle wonder their efforts gained them three or four recalls. There are any number of good songs for all the principals, however, and a dashing hussar song that forms the finale to the first act, with a refrain full of spirit, as

Hey, boys! drink a bout with me, boys!

Hey, boys! jolly let us be, boys!

Till we go

To meet the foe

With a dash and a loud hurrah!

Drink! drink! military measure!

Clink! clink! lead a life of pleasure! Sing and drink,

Our glasses clink, To the life of the gay hussar! There is a solo for Miss St. John in the beginning of the second act about

Two happy gods, gay Mars and Jove, Came down to Spain, a bet to prove; For Mars had vowed men work to live, And some may sell, but none will give— The courier, Ferdinand (i. e., the exchieftain), has a capital number in "La Criada." which he sings in a gay and delightful manner, and another less exacting song in which he tells you: I'll see you to Paris and drive you about, To every cafe and show, To Homberg, or Baden, or Aix for the gout; An Aix-cellent place, as you know. I take a sweet pair on their honeymoon trip, Of course they like being alone. A flirt and a youth who's been rather a rip, Reduced to be Darby or Joan. They gaze on a lake with a Baedeker book, "Three men in a boat over-oar'd,
They travel through France with a trustworthy Cook,

And every one says from their much Mur-ray'd look, Mark! Innocent Twain all abroad! Pretty Miss Florence Perry, who is the real Mrs. Grigg, has a funny little duet with Inez, the would-be second Mrs. Grigg, and an entrance song explaining why she set out in search of her husband. "To Spain," said my husband, "I'm forced, dear, to go."
Said I, "I go with you, that's flat."
"Which doubles expenses," said he, "as

I owned, "There is something in that." Financially something in that. He started, and wrote to me every day; His letters—love, travel and chat— They suddenly ceased, then a week passed

away, I thought, "There is something in that." Tra la la! A feminine something in that! I knew his hotel, and I followed to Spain,
We met at the door, on the mat.
Then he said, "In the train there'll be time
to explain."

There seemed to be something in that. Tra la la! A feasible something in that! But in the compartment he slept all the His head in his wide-awake hat.

Was he taking his time to invent what to think there was something in that, Tra la la! A cunning, sly something in that!

The young lady who sings this song so agreeably has been on the stage comparatively but a short time, her first hit being made as one of the model twins in "Utopia, Limited." She is pretty and petite and sings with a good deal of taste and refinement

Lincoln's Wonderful Memory. Noah Brooks, in the Century.

One of my cousins, John Holmes Goode-now, of Alfred, Me., was appointed minis-ter to Turkey early in the Lincoln adminis-tration, and was taken to the White House before his departure for his post to be pre-sented to the President. When Lincoln learned that his visitor was a grandson of John Holmes, one of the first Senators from Maine, and a man of note in his day and generation, he immediately began the recitation of a poetical quotation which must have been more than a hundred lines in length. Mr. Holmes, never having met the President, was naturally astonished at this outburst, and as the President went en and on with this long recitation the suspicion crossed his mind that Lincoln had suddenly taken leave of his wits. But when the lines had been finished the President said: "There, that poem was quoted by your grandfather Holmes in a speech which he made in the United States Senate in ---. and he named the date and specified the oc-casion. As John Holmes's term in the Senate ended in 1833, and Lincoln probably was impressed by reading a copy of the speech rather than by hearing it, this feat of memory appears most remarkable. If he had been by any casualty deprived of his sight his own memory could have supplied him with an ample library.

Emerson's Method of Writing. Brander Matthews, in St. Nicholas.

It was Emerson's practice to set down in his journal his detached thoughts as soon as they had taken shape. Whenever he had a lecture to prepare he selected from this journal those sentences which seemed to bear on the subject of his discourse, adding whatever of the illustrations or anecdates appeared the subject of his discourse, and the subject of his discourse, adding whatever of the subject of his discourse, and discourse his discourse, and discourse his disc dotes suggested themselves to him at the 'In writing my thoughts," he declared, " I seek no order, or harmony, or results. I am not careful to see how they comport with other thoughts and other words; I trust them for that. Any more than how any one minute of the year is related to any other remote minute which yet I know is so related. The thoughts and the minutes obey their own magnetism, and will certainly reveal themselves in

The Free Show begins at 9 o'clock Monday morning. Bring the list along. You can depend on getting everything as advertised at

37 & 39 South Illinois St.

WE LEAD THE PROCESSION

We know others will follow and try to imitate. See if it will not be a feeble effort on their part.

10,000 REMNANTS OF DRESS GOODS almost given away. Dress Goods that sold in the piece for \$1 a yard, go in Remnants at 25c a vard

NOVELTY DRESS GOODS that sold in the piece for 75c and 85e a yard, go in Remnants at 19c and 25c a yard. NOVELTY DRESS GOODS go at 7c a yard, that sold in the piece for 25c and so on.

SILKS 5,800 REMNANTS SILK thrown on the Slaughfirst served.

REMNANTS SILK at 25c a yard; sold in the piece at 85c. SILKS that sold for \$1 a yard in the piece, go for 39c a yard REMNANTS OF DRESS TRIMMINGS at 2c a yard; worth

up to 50c. Remnants of Dress Trimmings at 5c a yard; worth up to 75c. Remnants of Dress Trimmings at 10c a yard; worth up to 90c. 5c yard for Lonsdale Muslin; 10 yards to each customer.

3c yard for Outing Flannel. 5c for Fruit Loom Muslin; 10 yards to customer.

44c vard Heavy Shaker Flannel. 31c for Good Cotton Flannel. 31c yard for 4-4 Standard Sheeting.

BLANKET and COMFORT SALE.

Single Bed Comforts at 25c each. Regular \$1.25 Comforts at 98c. Regular \$1.50 Comforts at \$1.19. Blankets at 98c pair; extra value. Blankets at 69c pair; worth \$1. Extra Heavy Blankets, \$1.49 pair; worth \$2.

19c yard All-Wool Scarlet Flannel.

UNDERWEAR.

19c for Children's Scarlet, All-Wool Drawers; worth 60c. 25c for Ladies' Fleeced Lined Vest and Pants; well worth 50c. Lot Men's He vy Wool Underwear at 25c. Men's Heavy Fleeced Underwear at 45c.

HOSIERY. HOSIERY.

Ladies' Fleeced Lined Hose, 10c pair. Ladies' Gray Mixed Hose, regular 20c goods, at 121c pair. Men's Sox, no seams, at 3c. Boys' Red Shaker Sox at 5c. Men's Unlaundered Shirts, all sizes. 25c. Men's Laundered Shirts, all sizes, 49c.

> CLOAKS. FURS.

Prices to-morrow simply irresistible. Astrakan Capes, 30 inches long, \$6.50. American Seal Capes, \$8.50. Coney Capes, \$4.98. Cloth Jackets, 40 inches long, \$3.50.

BROSNAN BROS.,

37 and 39 South Illinois Street.

GRAND—HAPPY NEW YEAR'S

To-Morrow Night and New Year's Matinee and Night,

PIQUANT JANSEN

In her Famous Play,

"DELMONICO'S AT 6." Wednesday Matinee and Night, her latest success,

"Miss Dynamite."

MISS JANSEN'S first appearance in Indianapolis in Glen MacDonough's brilliant comedies.

Under the direction of C. B. Jefferson, Klaw and Erlanger. PRICES-Night: Orchestra and side boxes, \$1; dress circle, 75c; balcony, 50c; gallery, 25c. New Year's Matinee-All lower floor, 75c; balcony, 50c; gallery, 25c. Wednesday Matinee-All

NEW YEAR'S MATINEE AT 2:30.

ENGLISH'S - ALL THIS WEEK. Matinees-New Year's and Saturday. Beginning TO-MORROW EVE, the Great Biblical, Spectacular and Musical Production "WITCH OF ENDOR,"

Under the auspices of the German Ladies' Ald Society 250 People on the Stage - Two Car-loads Special Scenery, Gostumes and Effects - A Steam Curtain, the Latest Novelty,
Popular Prices - Night: Lower floor, 75c; balcony, 50c; gallery, 25c. Both Matinees; Lower floor, 50c; balcony, 25c.

PARK Matinees Daily Prices 10c, 20c, 30c. ALL THIS WEEK, Beginning To-morrow Matinee

Mr. & Mrs. Oliver Byron And their company of comedians, in the greatest

"UPS AND DOWNS OF LIFE."

Replete with startling situations and uproarious fun. Next week-Hopkins's TRANS-OCEANICS,

THE GRAND Beginning THURSDAY, Jan. 3, second annual tour and engagement of FELIX MORRIS

Under the management of Frank Williams A Game of Cards Behind THE Scenes SATURDAY The new three-act Farcical Com-edy, arranged and adapted by Felix Morris. NIGHTS. The Old Musician The Best Man FRIDAY A three-not Farce Comedy. The success of the season in England, by Ralph R. Lumly, Esq.

MATINEE The Best Man EXCRLLENT CAST. COMPLETE DETAIL,
Prices—Night: Orchestra and side boxes, \$1: dress
circle, 75c; balcony, 50c; callery, 25c, Matinee:
Lower Floor, 50c; balcony, 25c.
SEATS ON SALE TO-MORROW.

The Rose

and

EMPIRE---NEW YEAR'S WEEK

GRAND : HOLIDAY : ATTRACTION! Commencing To-morrow Matinee,

BARTLEY CAMPBELL'S Masterwork,

SATURDAY

GALLEY SLAVE

Shouts of Laughter!

Showers of Tears! - PRESENTED BY THE -

ORIGINAL CAST.

POPULAR PRICES. MATINEES DAILY. Next week-H. W. WILLIAMS'S ALL-STAR VAUDEVILLES

Fragrant, Exhilarating and Delightful Smoke!

Manufactured by JOHN RAUCH.

HOOSHER POET

The Public Favorite.

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